

## Topsfield. Continued.

streams of love from Christ the spring, Descend to ev'ry soul, And heav'nly peace with

And heav'nly peace with balmy wing, with

And heav'nly peace with balmy wing, and heav'nly &c.

And heav'nly peace with balmy wing,

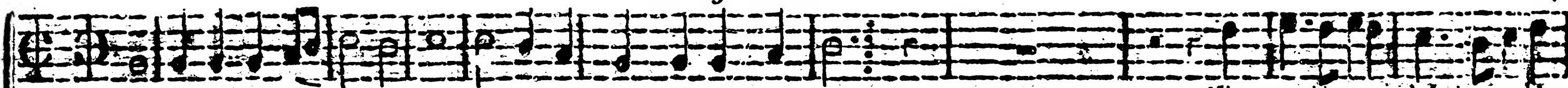
balmy wings with bal my wing,

bal my wing, Shades and be - dew the whole, Shades and bedews the whole.

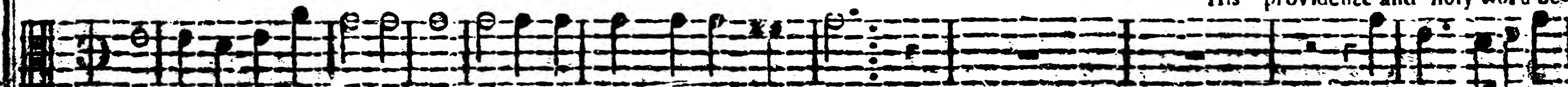
with balmy wing,

# Charlestown. L. M.

27



His providence and holy word be-

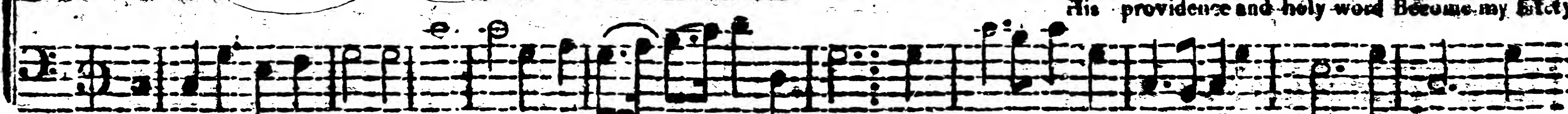


My shepherd is the living Lord; Now shall my wants be well supplied;

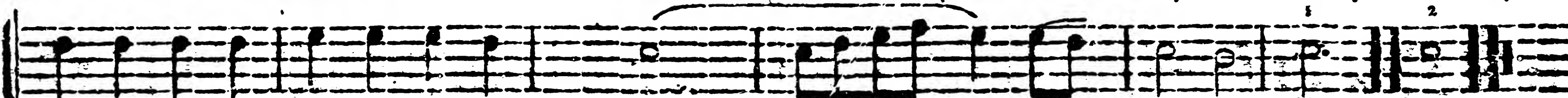
His providence and



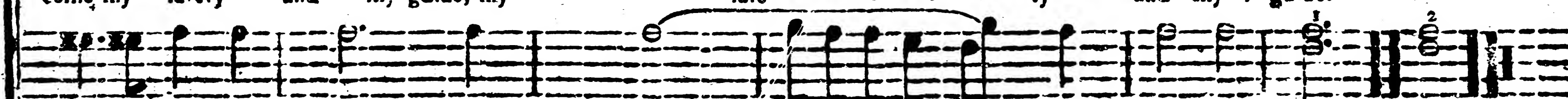
His providence and holy word Become my safety



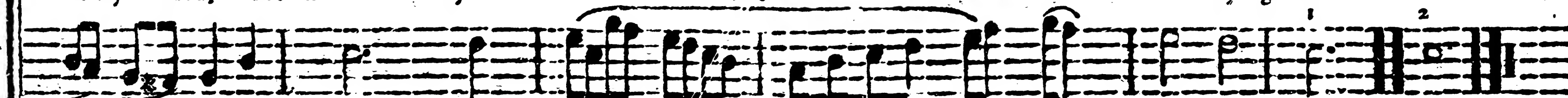
His providence and holy word Become my safety



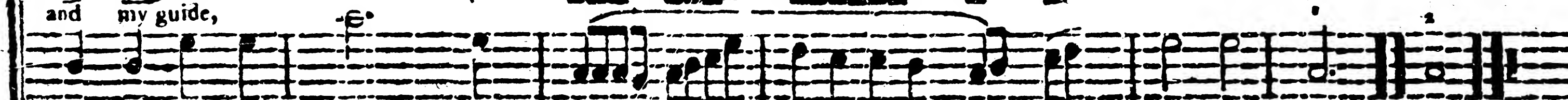
come my safety and my guide, my safe ty and my guide.



holy word, Become my safe ty and my guide.



and my guide,



and my guide Become &c.



*Condescension. P. M.*

His Zion's gates in his account, Our

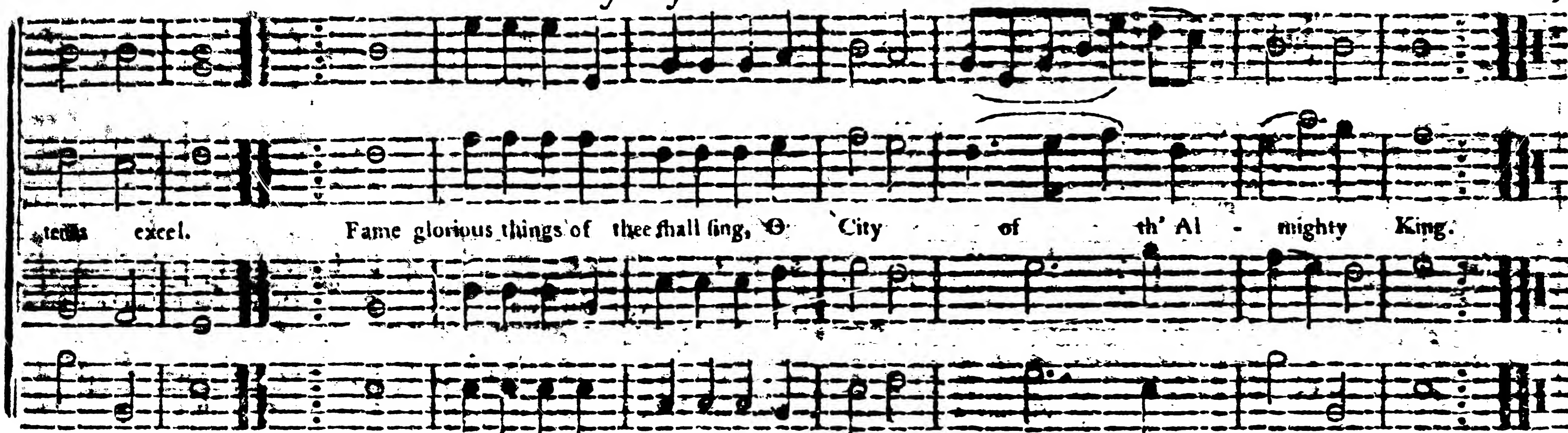
God's temple crowns the holy mount; The Lord there condescends to dwell,

Israel's fairest tents excel,

His Zion's gates in his account, Our Is - rael's fairest

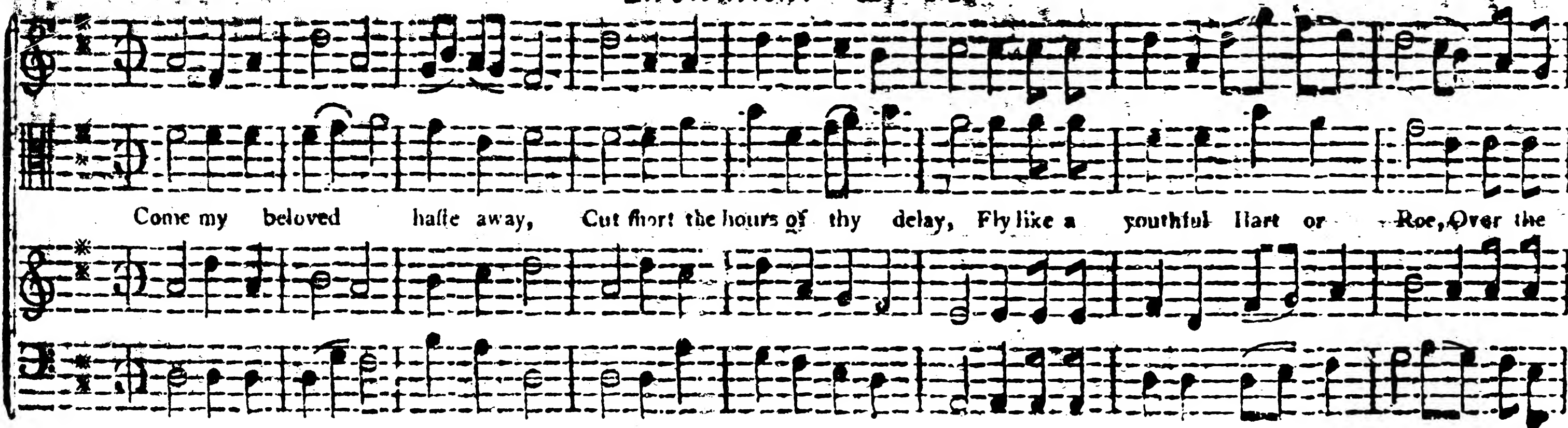
*Condescension.* Continued.

29



tells excel. Fame glorious things of thee shall sing, O City of th' Al - mighty King.

*Invitation.* L. M.



Come my beloved haste away, Cut short the hours of thy delay, Fly like a youthful Hart or Roe, Over the



# Invitation. Continued.

Fly like a youthful Hart  
 hills where spices grow. Fly like a youthful Hart or  
 Fly like a youthful Hart or Roe, Over the hills where spices  
 Fly like a youthful Hart or Roe, Over the hills where spices  
 Roe, O ver the hills, &c.  
 Roe, O ver the hills where spices grow, Over the hills where spices grow.  
 grow, Fly like a youthful, &c. O ver. &c.  
 grow, Fly like a, &c.

*Ipſwich.* S. M.

3<sup>d</sup>

Welcome sweet day of rest, That saw the Lord a - rise ! :S: Welcome to this re-

viv - ing break, And these re - joic - ing eyes, And these re - joicing eyes. :S:

The musical score consists of four systems of staves. Each system contains a vocal line (treble clef) and an instrumental line (bass clef). The lyrics are written below the vocal line. The score is in common time (C) and features various musical notations including notes, rests, and bar lines. The lyrics are: 'Welcome sweet day of rest, That saw the Lord a - rise ! :S: Welcome to this re-' and 'viv - ing break, And these re - joic - ing eyes, And these re - joicing eyes. :S:'. The score ends with a double bar line and a repeat sign.



## Dartmouth. P. M.

My feet shall never slide, Nor fall in fatal snres, Since God my guard and guide, Defends me from my foes.

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words like 'snres' appearing to be a typo for 'snare'.

Those wakeful eyes that never sleep, Shall Israel keep when dangers rife, Shall Israel keep when dangers rife. :S:

This system contains the next two staves of the musical score. The top staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with a repeat sign and a section marker ':S:' at the end of the line.

Woburn. L. M.

33

Firm was my health, my day was bright, And I presum'd 'twould ne'er be night. :S: Fondly I

Pleasure and and peace :S:

said with - in my heart Pleasure and peace shall ne'er depart. :S:

Pleasure and peace, :S:

Pleasure and peace,

E



Thy praise, O God, in Zion waits; All flesh shall croud thy sa- - - - - cied gates,

To offer sacri-

To offer sacrifice and

offer sacrifice and pray'r, And pay their willing homage there. And pay &c.

To offer sacrifice and pray'r, And pay their willing homage there.

sce and pray'r, And pay their willing homage there, And pay &c.

pray'r, And pay their willing homage there, And pay &c.

Dover. S. M.

35

Not all the blood of beasts, On Jew - ish al - tars slain, Can give the guilty . conscience

The first system of the musical score for 'Dover' consists of four staves. The top staff is a treble clef melody in 3/2 time. The second staff is a bass clef accompaniment. The third and fourth staves are additional parts, likely for a second voice or instrument. The lyrics are written below the second staff.

Or wash a - way

peace Or wash a - way, a - way the stain.

Or wash a - way,

The second system of the musical score continues the melody and accompaniment. It includes the lyrics 'Or wash a - way' and 'peace Or wash a - way, a - way the stain.' followed by 'Or wash a - way,'. The notation includes various musical symbols such as notes, rests, and bar lines.



Jesus shall reign where'er the sun, Does his suc - cessive journeys run; His kingdom

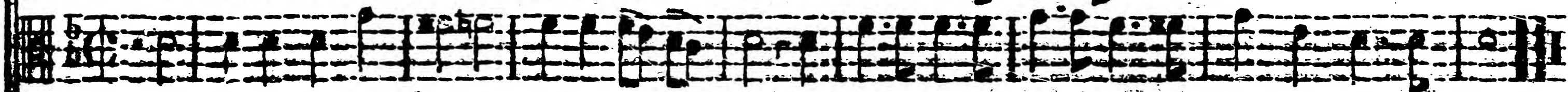
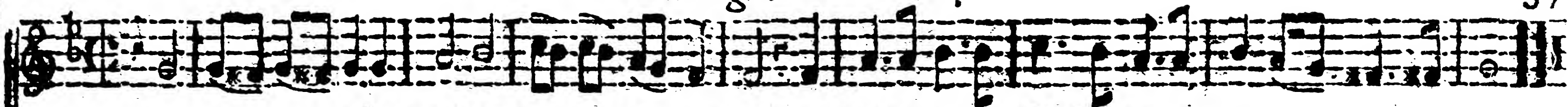
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef. The lyrics are written below the third staff.

stretch from shore to shore, 'Till moons shall wax and wane no more.

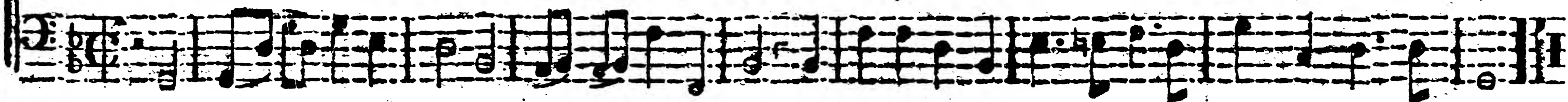
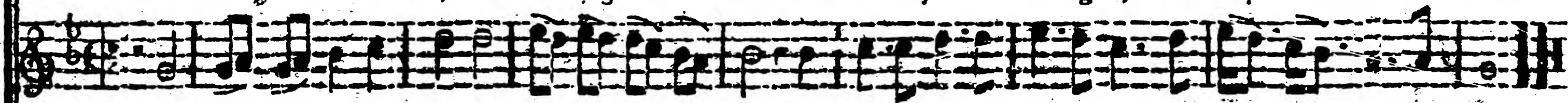
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef. The lyrics are written below the third staff.

Wilmington. S. M.

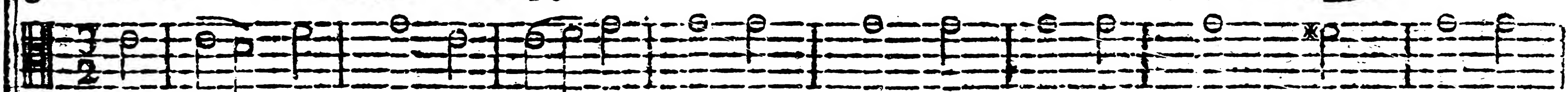
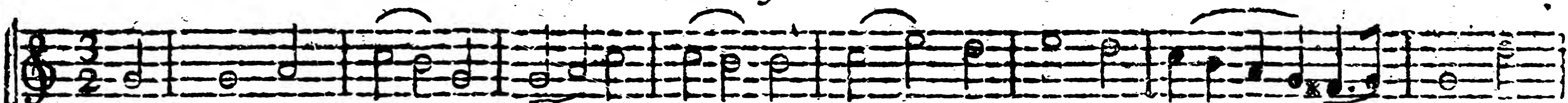
37



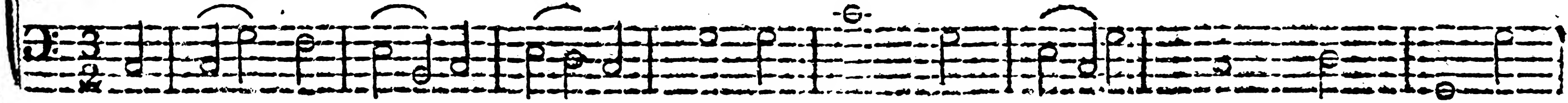
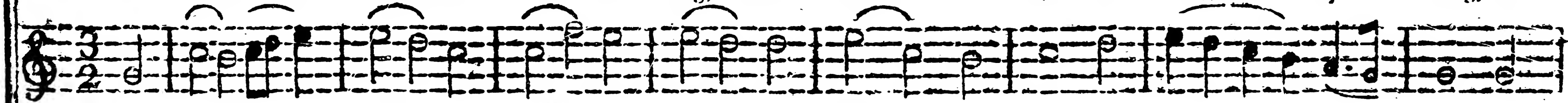
Shall we go on to sin, Because thy grace abounds? Or crucify the Lord again, And open all his wounds?



Beverly. L. M.



O come loud anthems let us sing, Loud thanks to our al - mighty king, For





*Beverly. Continued.*

we our voices high should raise, When our sal - va - tion's rock we praise.

This musical score is for the song 'Beverly. Continued.' It consists of four staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a bass line with a bass clef and the same key signature. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp. The lyrics are written below the second staff: 'we our voices high should raise, When our sal - va - tion's rock we praise.'

*Monmouth. P. M. Psalm 121. Dr. Watts.*

Upward I lift my eyes; From God is all my aid; The God who built the skies, And earth and

This musical score is for the song 'Monmouth. P. M. Psalm 121. Dr. Watts.' It consists of four staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a bass line with a bass clef and the same key signature. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp. The lyrics are written below the second staff: 'Upward I lift my eyes; From God is all my aid; The God who built the skies, And earth and'.

# Monmouth Continued.

39

His grace is nigh in  
nature made. God is the tow'r to which I fly; His grace is  
His grace is nigh in ev'ry  
His grace is nigh in ev'ry ho -  
ev - ry hour  
nigh in ev' - ry hour, His grace is nigh in ev'ry hour.  
hour  
ur



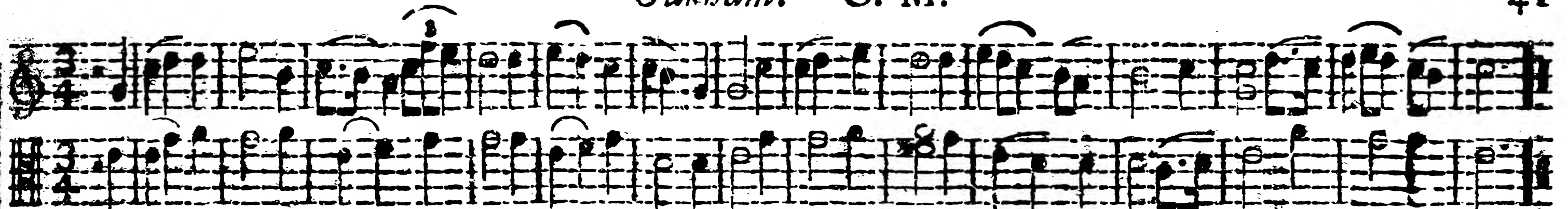
*Bedford. L. M.*

Thou Lord by strictest search hast known, My rising up and ly - ing down; My

se - cret thoughts are known to thee, Known long be - fore conceiv'd by me.

Oakham. C. M.

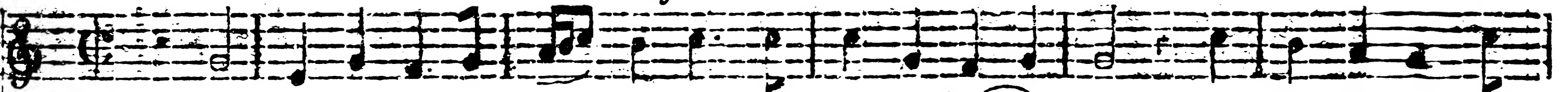
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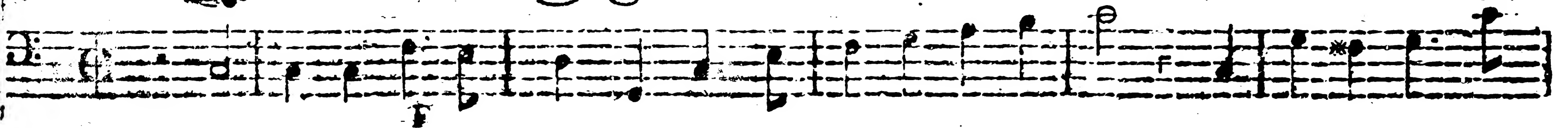
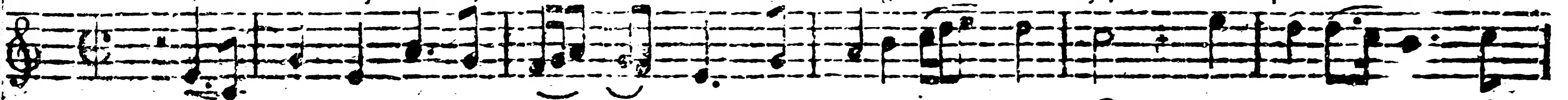
I love the Lord; He heard my cries, And pity'd ev'ry groan; Long as I live, when troubles rise, I'll hassen to thy throne.



Portsmouth. C. M.



When all thy mercies, O my God. My rising soul sur-veys, Transported with the





*Portsmouth.* Continued.

view I'm lost, In wonder, love and praise. O how shall words, with equal warmth, The gratitude de-

The first system of the musical score consists of four staves. The first two staves contain the vocal melody and lyrics. The lyrics are: "view I'm lost, In wonder, love and praise. O how shall words, with equal warmth, The gratitude de-". The third and fourth staves contain the piano accompaniment.

*Staccato.*

clare, That glows with - in my ravish'd heart? But thou can'st read it there, But thou can'st read it there.

The second system of the musical score consists of four staves. The first two staves contain the vocal melody and lyrics. The lyrics are: "clare, That glows with - in my ravish'd heart? But thou can'st read it there, But thou can'st read it there." The third and fourth staves contain the piano accompaniment.



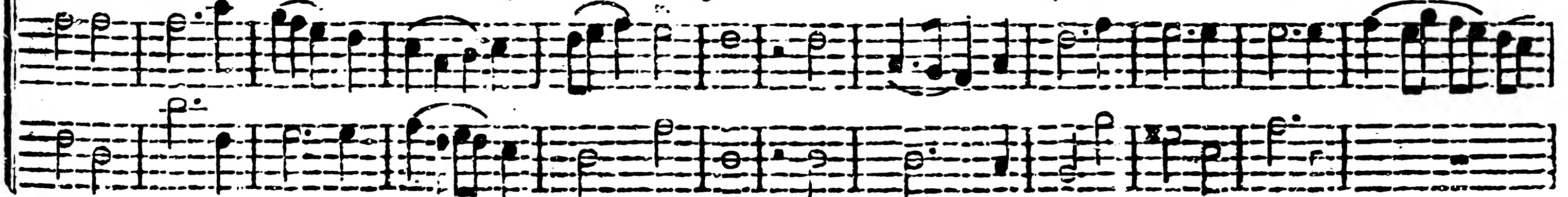
Sweet is the work, my God and King, To praise thy name, give thanks and sing ; To shew thy love by



Piano.



morning light, And talk of all thy truth at night. Sweet is the day of sacred rest, No mor - tal





## Reading. Continued.

O may my heart in tune be found, O may my heart in tune be found Like  
 cares shall seize my breath. Like David's harp of solemn found.

O may my heart in tune be found O

David's harp of solemn found, Like David's &c.

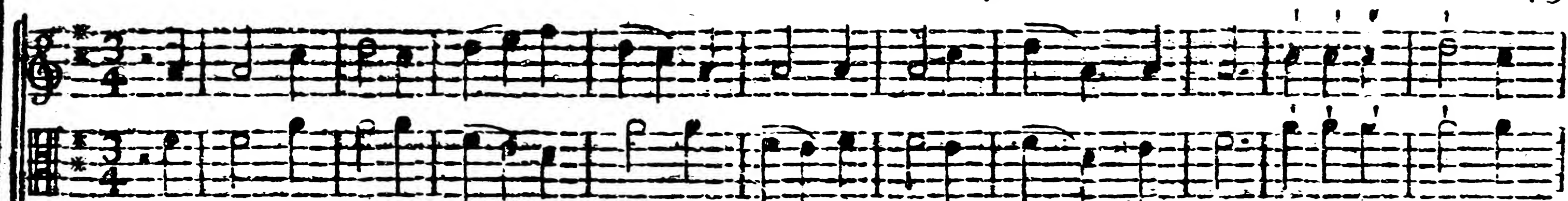
O may my heart in tune be found Like David's harp of solemn found.

tune be found, Like David's harp of solemn found, Like David's &c.

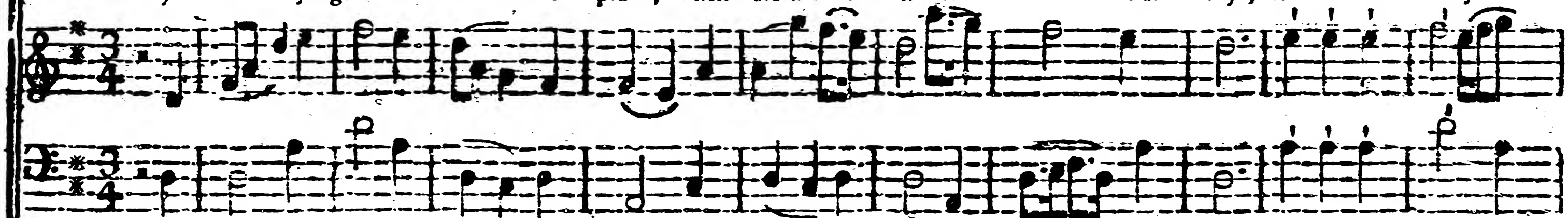
may my heart in tune be found Like David's harp of solemn found, Like David's harp of solemn found.

Portland. P. M. Psalm 104. Dr. Watts.

45



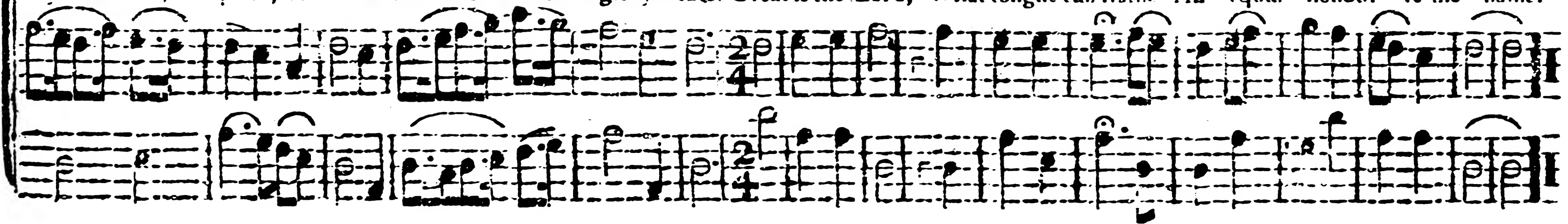
My soul thy great Cre - a - tor praise, When cloth'd in his ce - les - tial rays, He in full majes -



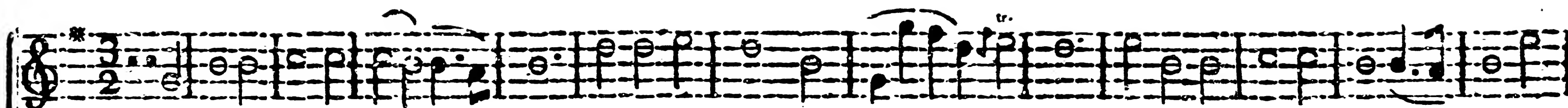
M - elloso.



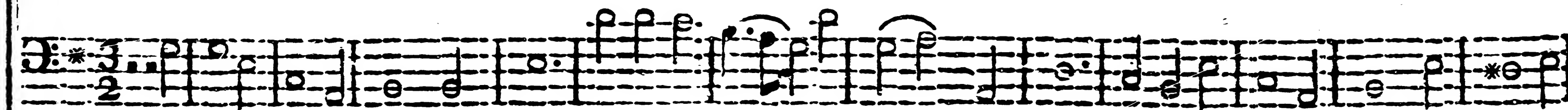
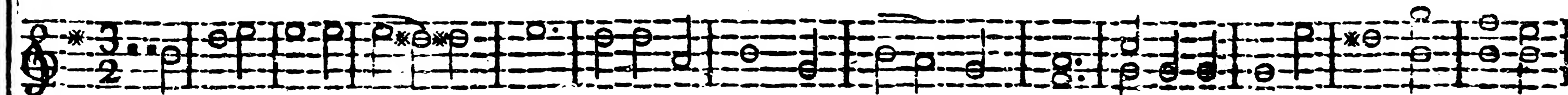
ty ap - pears, And like a robe his glory wears. Great is the Lord, What tongue can frame An equal honour to his name.



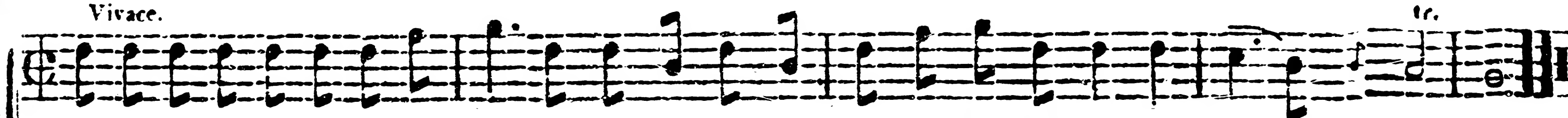




The lands which long in darknets lay, Now have beheld a heav'n - ly light; Nations which sat in death's cold shade, Are

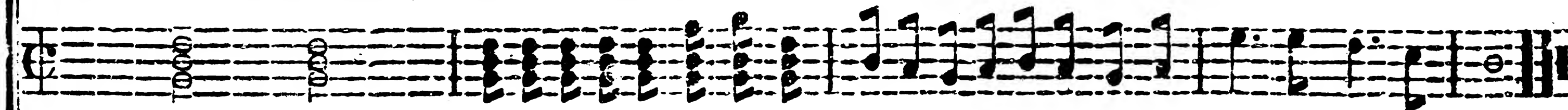


*Vivace.*



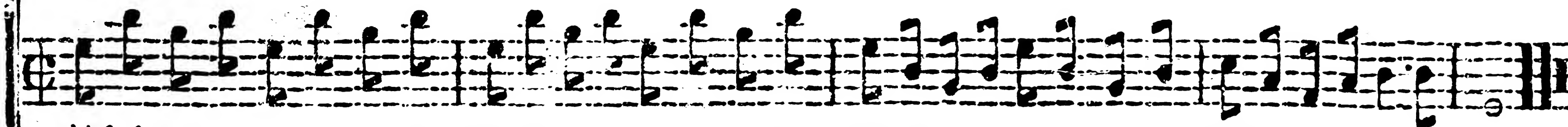
blest with beams divinely bright, Are blest with beams, &c.

Are blest, &c.



blest with beams divinely bright, Are blest, &c.

Are blest, &c.



blest, &c.

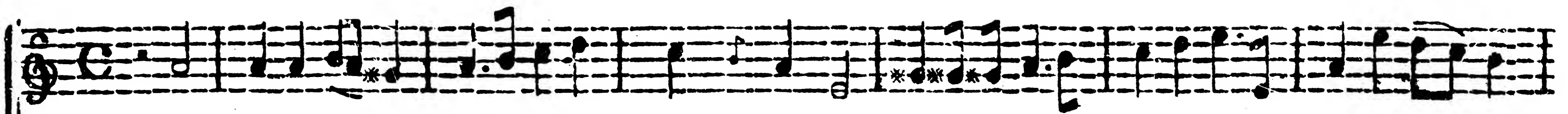
Are blest, &c.

Are blest, &c.

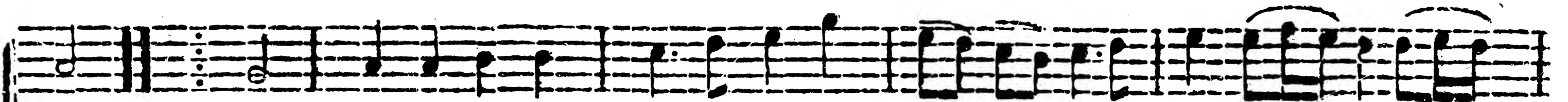
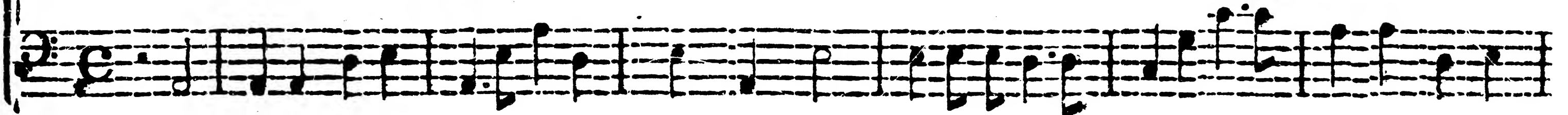
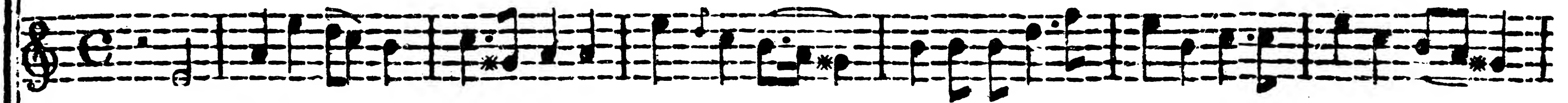
Are blest, &c.

*Middleton.* S. M.

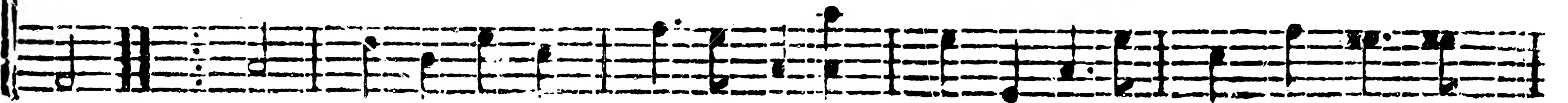
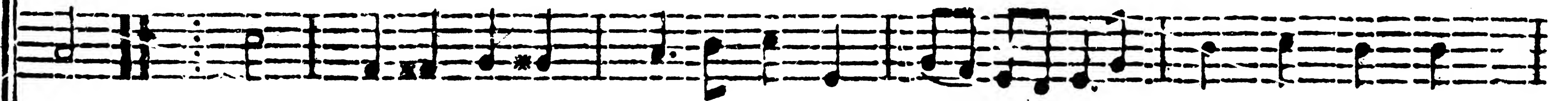
47



When overwhelm'd with grief, My heart within me dies ! Helpless and far from all relief, To heav'n I lift my



eyes.                    O            lead me to the            Rock, That's high a - bove            my head ; And make            the            sov'reign





*Middleton. Continued.*

of thy wings My shelter and my shade, My shel . . . ter and my shade.

*Salem. S. M.*

And must this body die, This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay?

# An Anthem.

49

O come sing un - to the Lord, unto the Lord, O come

O come sing un - to the Lord, O come sing unto the Lord,

O come sing unto the Lord, O come sing unto the Lord, O come sing un - to the

O come sing un - to the Lord, O come sing un-

sing unto the Lord, unto the Lord,

O come sing unto the Lord, Let us heartily rejoice, in the rock of our salvation, the rock of our salvation, the

Lord, O come sing unto the Lord,

to the Lord, come sing unto the Lord,



*Anthem. Continued.*

rock of our sal - vation, Let us heartily rejoice in the rock of our sal - vation, in the rock of our salvation.

We will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will